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THE WILD CALL ON  
CONNOR BEAUPRE—  
A 26-YEAR-OLD  
DIGITAL MARKETER  
FROM EDINA

**IN CASE OF  
EMERGENCY**



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### THE SHORTLIST

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JAY BOLLER

### THE STAT SHEET

## 64-0

Monday state Senate vote to approve  
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## 80%

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## 300,000

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to carry guns in public,  
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Reader Jason Schorn responds to "Minneapolis buys THAT Kmart, plans to reopen Nicollet Avenue" at citypages.com

### SERGEANT SCRUFF

**EVER NOTICED HOW** you don't see St. Paul police officers with beards? That's because they weren't allowed to grow 'em—until now! "I believe it is important to listen to our workforce, change with the times, and allow our officers' personal style to shine through whenever possible," St. Paul Police Chief Todd Axtell wrote in an internal memo last week informing officers of the change. Minneapolis made a similar move last year, and police forces around the country are shifting that way to attract younger recruits. But you won't see any ZZ Cops around: Beards, goatees, and sideburns must be uniform in appearance and no longer than three-quarters of an inch.

### POPULAR STORIES AT CITYPAGES.COM

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Minneapolis buys  
**THAT K MART**, plans to  
reopen Nicollet Avenue

Wanna **BUY LINDSAY**  
**WHALEN'S** Minnesota house?



# STATE OF CONTAMINATION

Minnesota's polluted drinking water is getting a lot worse

For a long time, Minnesota—especially its rural communities to the south—has had a problem with nitrates.

They're chemicals commonly found in fertilizers and manure, used in large-scale farming. But when nitrates are put in the ground, they often wend their way into our bodies via our drinking water. That leads to a number of unpleasant, sometimes fatal health problems, especially in babies and pregnant women.

With that in mind, Environmental Working Group, a nonprofit environmental research organization, tracked nitrate levels in Minnesota's water between 1995 and 2018.

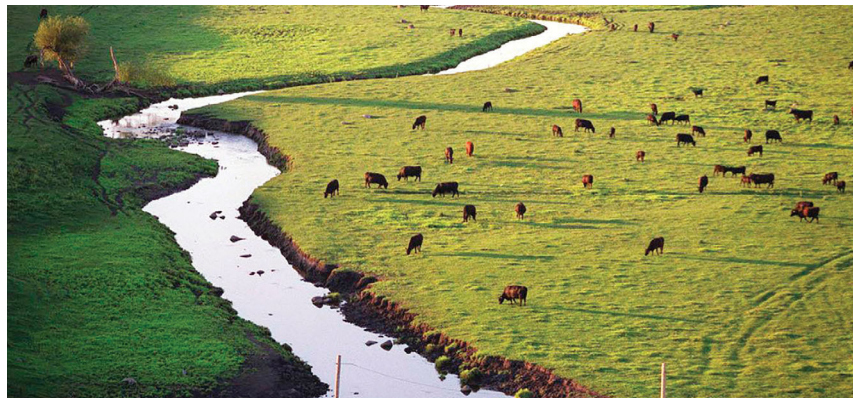
The initial results weren't exactly surprising. Some 115 Minnesota community water systems—mostly in the southeast, southwest, and central regions of the state—had "elevated" nitrate levels. That means

at or above three milligrams per liter, not yet at the five milligrams per liter associated with risk of birth defects and other health problems, but high enough to start paying attention.

More than a third of those communities' nitrate levels went down over the course of the study. But a disconcerting number of them rose during that time.

"For the 72 communities we analyzed where contamination rose, average nitrate contamination of drinking water jumped by 61 percent between 1995 and 2018," EWG's report says. "It is clear that in most places with the most serious contamination, the problem is getting worse."

Take the southwest Minnesota town of Adrian, where some 1,200 residents get their water from wells. Nitrate contamination increased by 96 percent over the course of the study. In fact, in 2015, nitrate levels got so bad that town officials shut down the



BRIAN PETERSON, STAR TRIBUNE

water treatment plant and issued vouchers for free bottled water. Then there was Rock County, down in the southwest corner of the state, which saw a "staggering" 890 percent increase.

Most places included in EWG's study had a below-average median household income, according to Census Bureau data.

State officials know about this problem, and they've been trying to correct it with the Minnesota Groundwater Protection Rule, which went into effect at the beginning of this year. It bans use of nitrogen fertilizer in vulnerable areas when the soil is frozen and therefore more likely

to let the chemicals slide right off and into nearby groundwater. It's supposed to keep nitrate levels from exceeding 10 milligrams per liter, which is the Environmental Protection Agency's legal limit.

Getting that passed took decades of work. But the EWG worries it will still be "too little, too late."

"To improve the way farmers and landowners use and manage fertilizer and manure, the rule relies heavily on their voluntary participation," a report published in January explained. "Provisions in the rule could delay enforcement of mandatory measures for years." —HANNAH JONES

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# ***IN CASE OF EMERGENCY***

... THE WILD CALL ON **CONNOR BEAUPRE** —  
A 26-YEAR-OLD DIGITAL MARKETER FROM EDINA

By **BRYAN MILLER**

**C**onnor Beaupre is ready.

It's a Sunday night at the Xcel Energy Center. The Wild are fighting for their playoff lives against a feisty

Washington Capitals team.

Up in the press box, Beaupre leans forward toward the glass. He's wearing a sharp blue suit the color of tropical ocean

water over a matching checkered shirt with brown loafers. His bushy hockey beard neatly matches his thick brown hair; his easygoing energy matches the affable vibe around the arena's upper rim. It's a place where he spends a lot of time.

Beaupre points out a pair of off-ice officials in dark suits unfolding a cribbage board in the press box.

"They play so fast, I don't even know how they're enjoying it. But they keep score every night."

Connor seems to know most of the staff members, scouts, and former players who drift around the arena's media space, loading up their complimentary hot dogs with spoonfuls of onion and relish. As people pass, they say, "Connor!"—always with the exclamation point in their voice, the way you'd greet a regular at your favorite bar. This press box, among the urns of coffee and the steam trays of free franks and the quietly intense cribbage games, is as much

Beaupre's milieu as the 72 inches of ice between the goalposts.

Because there's more than just his athletic build separating him from the assembled sportswriters with barely disguised potbellies and white hair. Something that sets him apart from all the thousands of people in the stands. Beaupre is sipping a water and ignoring the hot dog bar because he may, conceivably, be summoned by a team official to go join the professional hockey game



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below. He drove to the arena with a full set of pads in his car, just in case.

Connor Beaupre is Minnesota's Emergency Backup Goaltender.

"As far as I can remember, I always skated," Beaupre says.

**EVERY SPORTS FAN** has daydreamed it at least once, in the same way you might fantasize about being called out of the audience to sing a few tunes with your favorite band: The game is on the line, a critical injury leaves the home team short-handed, and the coach scans the crowd for an unlikely hero to join in and save the day. And it's you.

In the National Hockey League, that fantasy is a little closer to reality. A somewhat eccentric rule, number 5.3, states that when any team suffers injuries to its goalie and backup goalie, "that team shall be entitled to dress and play any available goalkeeper who is eligible."

Once upon a time, that meant whatever assistant coach or team staff member could fit into the pads. In the modern NHL, the emergency backup is a specially designated amateur player who waits at the ready at every home game. The Wild cycle through several. Beaupre mostly splits time with the longer-tenured Santino "Tino" Vasquez, and sometimes former semi-pro players Zach Sikich and Matt Lundin are on hand as well. But Beaupre is the stalwart, sitting up near the arena's roof for 20 to 25 of the Wild's 41 home games.

It's a little piece of the NHL that rings truer to the league's pond-hockey origins than to the corporate gigantism of contemporary professional athletic franchises. Nestled among the salary caps and TV rights and merch sales and players unions is one guy, who has a regular job, who might at any moment become a pivotal part of the game.

It's happened before.

The most recent—and highest-profile—example is David Ayres. The 42-year-old Toronto-based former Zamboni driver got called onto the ice in February when both the Carolina Hurricanes' goaltenders went down with injuries. Ayres joined the game in the second period with the Hurricanes leading 3-1.

He started off shaky, letting the first two shots into the net. But in the third period he settled in as Carolina's defense coalesced around him and went on to make eight saves in the Hurricanes' 6-3 victory, becoming the first emergency backup goalie in the history of the league to record an official victory.

In 2018, 36-year-old accountant Scott Foster played most of a period for the Chicago Blackhawks at home against the Winnipeg Jets. It was the most prominent appearance by an emergency backup until the movie-ready story of Ayres, who never thought he'd play hockey again following a kidney transplant—and who now has a perfect 1-0 record as a professional hockey player.

All this attention has elicited some scrutiny from the NHL. General managers and league officials are pondering how one of sports' strangest rules may need to evolve again. That could potentially lead to big changes for Beaupre, Vasquez, and all those other hopefuls watching games at arenas around the country, knowing their equipment bags are waiting in their trunks—just in case.

**AS THE PUCK DROPS** in the Wild's contest against Washington, Beaupre peers down over the action. The first few times he served in this role, he says, he felt a little jittery.

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COURTESY OF CONNOR BEAUPRE

“You’re watching the flow of the game, seeing how they’re shooting, if you’re gonna get shelled,” he says.

Now he watches the game like an enthusiastic fan, grinning at good plays from either team and offering up occasional commentary on the action.

“[Alexander] Ovechkin gets a hat trick every time I’m here. If I did go in, I hope he’s already got three so maybe he won’t score anymore.”

Beaupre’s analysis is on point. Ovechkin looms along the wing, like a bird of prey, and slams a one-timer past Wild goalie Alex Stalock early in the first period. Not long after, he repeats the same play, with the same results. The first period isn’t even over and he’s two-thirds of his way to the hat trick. Beaupre smiles and shakes his head in admiration. Moments later he’s doing play-by-play on an especially spirited fistfight between Washington’s Brenden Dillon and Minnesota’s Ryan Hartman, narrating like he’s a boxing commentator.

This all comes naturally to Beaupre, son of former Minnesota North Stars goalie Don Beaupre, who played 17 NHL seasons with four different teams. The senior Beaupre is on hand to watch the game with his son after a family weekend spent up north snowmobiling.

Connor says he’s been on skates since not long after he was born.

“There’s pictures of me as a little kid—when my dad got traded to Ottawa—at like two or three, with a little mini-hockey stick. We lived in a hotel, and I guess I always used to get the doorman to play. As far as I can remember, I always skated. I almost feel more comfortable on skates now. I spend a lot of time on the ice.

“I wanted to play goalie all the time. When we played in Mini-Mites, right away I wanted to be the goalie. Even though

Connor with his dad, former Minnesota North Stars goalie Don Beaupre.

there were no goalies, I’d go stand by the net. People say the crazy gene for goalies gets passed down. My sister played goalie too.”

That was always their choice, Beaupre says. His father was happy to help his kids learn techniques between the pipes, but he was far from an overbearing hockey dad.

“He was never a guy who said, ‘You’re going to hockey six days a week.’ He would never drag me to the rink. If I didn’t want to go, he left me at home. But I always wanted to go. What was really great is he never made me go to anything, he would always ask.”

The younger Beaupre ascended through youth league hockey and went on to play for his high school in Edina. During his junior year he traveled to Canada to play with a Junior League team but decided to return to Minnesota for his senior year. Just a few games into the season he was injured and replaced by another goaltender.

“You kind of lose your options if you don’t play any games your senior year. No scouts get to see you,” he says.

He opted to go to the University of Denver, where he played club hockey, and eventually transferred to the University of Minnesota to finish his degree in marketing and entrepreneurship.

These days his mornings start around 7:30 when he gets up to walk his dog Rooney, a Golden Doodle-Irish Setter blend. Then it’s on to meetings and emails for his freelance digital marketing business, where he specializes in video and photo marketing for real estate clients. His evenings are full, too; six days a week during the season he’s the varsity and junior



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varsity goalie coach at Academy of the Holy Angels in Richfield.

And of course, there's that other nighttime gig, the one where he watches the professional games he might be asked to join.

Sometimes, he's called in to serve as a practice goalie for the Wild, or for the visiting team if they need a fill-in. That's where he gets to experience NHL-caliber play, running drills and facing shots from all-stars, with as many as 300 pucks launched his way in a grueling 45 minutes. It's an intense physical demand on a guy who otherwise plays beer league games and hasn't done organized practice in years.

"After one of the practices I was talking to Dubie [Wild goalie Devan Dubnyk] and he was like, 'If I take two days off from

there for one shot and that's the only time you ever play, and you either win the game or lose the game.'"

Stalock didn't get hurt. The game ended. Beaupre took off his gear.

**YOU CAN'T TALK ABOUT** emergency backup goalies without talking about Paul Deutsch.

Aaron Sickman, the Wild's media relations director, chuckles at the mention of the name. "The Paul Deutsch phenomenon!"

Deutsch is a phenomenon indeed, and a true Minnesota character. In 2011, the day before Thanksgiving, the owner of screenprinting business DePaul Lettering in Apple Valley got a most improbable phone call. Deutsch was a beer-league hockey player who didn't even take up

**"I WANTED TO PLAY GOALIE ALL THE TIME. PEOPLE SAY THE CRAZY GENE FOR GOALIE GETS PASSED DOWN. MY SISTER PLAYED GOALIE TOO."**

practice and I come back, I'm wiped out after the first one."

All this practice is unpaid, volunteer work. Beaupre is doing it for the thrill and for the love of the game. He doesn't grouse about the money or the time commitment or the physical toll. If he's talking hockey, he's smiling.

And of course, there's that distant, lottery-ticket chance of playing a few minutes professionally, at the sport's highest level.

The closest he came to action was two years ago against Calgary, when Dubnyk got hurt in the second period. Beaupre went downstairs to put on his equipment. In accordance with league policy, he couldn't sign a preemptory temporary contract yet, or even put on a jersey, much less go sit on the bench. He waited there as the game wound on, another full period. Then overtime. Then a shootout.

"It got to the third period and went into overtime and I could go in for 3-on-3 overtime, totally cold, from the stands. They had [Johnny] Gaudreau and [Sean] Monahan and all these great players on Calgary at the time. I could be in a 3-on-3 situation with great players who are going to get great chances.

"Then they went to the shootout! You're always thinking, one stupid play, if [backup Stalock] extends on one shootout play and gets hurt, I could go out there and be like, 'Okay, make a shootout save against Johnny Gaudreau, one of the best stick handlers in the league.' You could go out

netminding until age 37 and would sometimes fill in as a practice goalie thanks to his connection to assistant coach Mike Ramsey, an old pal from high school in Roseville. Then-starting goalie Niklas Bäckström's wife was due to deliver a baby any time, and the goaltender the team called up to sit behind regular backup Matt Hackett was flying in on a plane that wouldn't land until just before game time. The team needed someone at the ready to serve as their emergency backup goaltender.

They phoned former practice goalie Deutsch. At the time, he was 51.

"You're 51. You're signing a pro contract. You're the second-oldest guy to Gordie Howe to sign a pro contract," Deutsch marvels even now, nine years later. (He's still running that Apple Valley screenprinting shop.) But the good-humored Deutsch isn't quite so sure about referring to himself as a phenomenon: "My family doesn't say that, but maybe other people do."

He says he'd worked out with the team so many times that the scope of the situation didn't occur to him until he got to the rink, where dozens of reporters waited to speak to him at a press conference. It began to dawn on him that this was real, that he might in mere hours be sitting on the Wild bench during the game—and playing, if just one guy pulled a muscle or tweaked a tendon.

"That whole day was fantastic, from getting there to being treated like a player," Deutsch says. "All those years in practice





TEMO PHOTO AT TEMOPHOTO.COM

I carried my own gear in and out of the arena. That day was the first day the equipment manager grabbed my stuff. He said, 'You're on the team now.'"

Deutsch got close to fully suiting up. He was in his gear in the locker room before the game, trying not to look out of place. "I have no pre-game routine. I don't know what to do." With less than an hour to spare, Hackett's plane landed in Bloomington, and he arrived to play backup.

"It was a couple hours of madness," Deutsch remembers. "There was a moment there when I got greedy, because I wanted more. Now that you're there and you're in uniform and it's a game day. I thought, Gosh, I want more. I mean, I don't wanna play... but..."

In the near decade since the Deutsch Phenomenon, the NHL has evolved the rules for the EBUG unit. No longer do they rely on an assistant coach to don the pads or call around town hoping to find somebody—anybody—to hurry over and play. Now the league requires that every team maintain one emergency backup goalie in the building during each of its regular season home games as well as every playoff contest.

The catch is that emergency backup isn't just there to fill in for the home team. He's available to play goalie for whichever team needs one, home or away.

That's exactly what happened in the Ayres situation. The 42-year-old was Toronto's EBUG, but it was the visiting Hurricanes who required his services. When Ayres made his eight saves to help Carolina win the game, he was helping defeat his home team.

Here, the same folksy informality that governs the league's EBUG policy could result in controversy and costly conflict. What if the hometown emergency goalie

When he's not at the Xcel, Beauvre coaches hockey for the Academy of Holy Angels.

potentially did less than his best backing up the visitors? It's where the large-scale business realities of the NHL clash with the quirky human-interest story, explains the Wild's Director of Hockey Operations Chris O'Hearn.

"That being said, you could also say, this is a multibillion-dollar business," O'Hearn explains. "Some team might miss the playoffs because all of a sudden this had a ramification? Well, that's silly."

Currently, the league's rules are both vague and cumbersome. The Wild's other emergency backups, Sikich and Lundin, have some minor-league professional experience, which complicates matters. O'Hearn explains that if either of those two go into the game, they have to sign a professional tryout contract, which goes against a team's salary cap. If a team's cap space is maxed out, they can't legally use that goalie, which requires one of the two amateurs, Beauvre or Vasquez, to be in the building at all times during a game.

Nor does league policy dictate if and how an emergency backup is compensated. Beauvre says the routine is different everywhere, from guys who have the promise of making a little money to those who don't practice with the team or get the friendly press box treatment he does. They're just sitting somewhere in regular seats, watching the game and waiting to see if they need to go get their equipment bag from their car.

While keeping the current system has its drawbacks, the potential solutions are complicated as well—all to address an issue that, historically, almost never arises.

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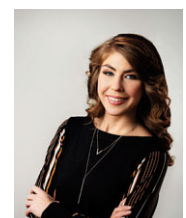
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A whole new market of cannabis fans use it for their pain, anxiety, insomnia, and other maladies. These enthusiasts rely on CBD, but when many first start out in the space they have questions around the products like what dosage is proper, what form of CBD is best for their needs, and other considerations.

The question that often presses most urgently on those interested in CBD is perhaps more simple and intuitive: Where can I find the best CBD oil near me?

Here's a quick and easy guide to help Minnesota residents figure out where to get the best expertise and product selection when dipping their toes into the CBD industry.

#### Minneapolis/St. Paul Metro

The Uptown neighborhood of Minneapolis is where you can find the flagship location of Nothing But Hemp, a leader in Minnesota's CBD industry and purveyor of award-winning, lab-tested CBD.

At Nothing But Hemp's West Lake Street location in Uptown, a minimalist and comfortable aesthetic meets caring professionals who know the CBD industry forward and back.

The team there has just the right information to guide you to the right products, including industry standard Charlotte's Web CBD oil, farm-to-table organic brands like Siskiyow Sungrown and other leading brands.

Check out Nothing But Hemp at 617 W Lake St, Minneapolis, MN 55408

#### Saint Paul

Grand Avenue in St. Paul is now home to the newest branch of the state's largest dedicated CBD supplier, Nothing But Hemp.

#### What to expect on Grand Avenue

The new location in St. Paul, like other outlets of Nothing But Hemp, offers a cozy yet fashion-forward interior and comfortable atmosphere, where new and return customers alike can learn about and purchase the CBD products they rely on. The new location carries, multiple different hemp strains, local & award winning brands, CBD oil, bath bombs and much more.

For more information, head to 844 Grand Avenue, Saint Paul MN 55105

#### East Metro Suburbs

If you live in the East suburbs of the metro area and know your usual CBD fare, your best bet may be to stop in to the Maplewood Mall on White Bear Avenue.

On the first floor of the mall, Nothing But Hemp sells selections from its award-winning brands and products lines, in new full store on the second level. All the lab-tested, industry-leading products are there as you've come to expect them, all in an accessible and convenient manner.

Be sure to swing by the store at 3001 White Bear Ave Maplewood, MN 55109.

### LOCATIONS

#### MAPLEWOOD MALL

3001 White Bear Ave  
Maplewood, MN 55109

#### FOREST LAKE

143 Lake St N  
Forest Lake, MN 55025

#### SAINT PAUL

844 Grand Ave  
Saint Paul, MN 55105

#### UPTOWN

617 W Lake St  
Minneapolis, MN 55408

#### CLOQUET

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Cloquet, MN 55720

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“Why don’t we just pay some guy \$100,000 a year and he travels with the team all the time?” says O’Hearn. “It makes sense. But, at the same time, where’s that guy practicing? Is he working out with the team? Even, say it’s 50 grand. It sounds easy. You start adding in the hotels, which, those aren’t cheap. We don’t stay at the Holiday Inn when we’re on the road. Per diem. Insurance. You’re talking six figures for each team. Does the league say, ‘Let’s all collectively spend three or four million dollars to erase this one game a year where some guy gets in for six minutes? Versus: Is there some value to the league having something like [Ayres going into the game] happen?’”

The Ayres story has been great PR for professional hockey, and the oddball rule has a scruffy charm. “The league’s not like, ‘Oh, we need to stop this from happening ever again,’” O’Hearn says.

**THE FINAL HORN SOUNDS**, and the game ends. The Wild put up a tenacious fight but fall to the Capitals 4-3, putting a significant damper on their playoff aspirations. Beaupre is almost right: Ovechkin scores a pair of goals and adds an assist, but he doesn’t quite complete the hat trick.

Beaupre gets up to find his dad, who’s also at the game, to leave. He’s got a dog to walk tomorrow, emails to send, a meeting, some high schoolers to coach. This night at the Xcel ends like every other. He watched, he went home. Statistically speaking, that’s all that will ever happen.

Except that just maybe, one time, it won’t.

Later, he elaborates on the mixed feelings an emergency backup has about the potential to enter the game. Does he hope to hit the ice someday?

“You do and you don’t. It’s tough to describe. It’d be a fun challenge to go out

Left to right: Bill McClellan, Beaupre, Patrick Griswold, and Jarred Hummel—varsity boys hockey coaches at Holy Angels.

there just to see what would happen. For Ayres, I think I was more nervous for him than he was. You really have nothing to lose in those situations, so you get less nervous the more you think about it. It’s an opportunity to do something cool, but I never hope anyone gets hurt.

“It’d be a cool thing to do and say you did. And my dad played so, hey, whether I played one minute or a whole game, he did it too, so it’d be cool to say I did something like that too. You dream about it as a kid. And it’s kind of a loophole way to get into it.”

Deutsch is more certain, these years later, that he’s glad he didn’t actually see any ice time.

“It would have been embarrassing if I had to play,” Deutsch says. “It would have been awful! I would have gotten a new nickname.” He says the prospects are much brighter for Beaupre, though. “He’ll get his chance and it’ll be special for him. This isn’t shellshock for him because he grew up in the pro world, so he gets it.”

Beaupre says he can foresee the emergency backup position evolving into something more official, but for now he’s happy to remain at the ready. If he does get summoned onto the ice, he just wants to focus on the shooters, hope the defense helps cover him, and above all, to make sure he doesn’t “let in any cheesy” goals.

“Nobody expects you to stop everything. If you do, like Foster did in Chicago, that’s awesome, that was incredible, he made some great saves too,” Beaupre says. “And if you win the game that’s even cooler.”

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BY SARAH BRUMBLE

**D**on't touch handrails. Embrace the scent of Purell. Accept that your very own face is off limits to you. Vote for... whomever is necessary, even if it hurts.

Being an adult in the age of COVID-19 means doing all of the above, because we have always been each other's keepers in a way that no invisible borders can contain.

That said (not to get 1994 Winona Ryder on everyone), reality kinda bites right now. The appeal of regressing (or digressing) into a little fantasy and escapism is perennially appealing for good reason. Responsibly seizing spots of light is also important throughout life, even if it's equally difficult as the above.

And this is why we've gathered here today: We want to talk to you about pancakes.

As (mostly) functioning adults, we're not just talking any pancakes. We'd never send you to IHOP's \$4.99 all-you-can-eat deal/scam, which treats us like we don't know that this breakfast food has a freakish ability to expand and fill your stomach quickly, no matter how much you've eaten. "Ten minutes in, you're full: The pancake story."

Rather, our modest proposal involves a visit to the reigning Queen of Flapjacks during this time of physical and spiritual peril. Her kingdom occupies a small pocket of frippery and delight on Grand Avenue in St. Paul called Thirty-Six Cafe. Their reputation exists as much for serving what is believed to be Minnesota's only soufflé pancakes (aka edible clouds) as its ethereal ambiance that transports guests to a more relaxed state. For these reasons, we can think of no better occasion for a visit to Thirty-Six Cafe than the here-and-now.

Time in the cafe moves at a pace directly opposite to the 24-hour news cycle. Rainbows pass over your table to mark the passage of time. No, this is not egregious hyperbole; the uppermost panes of the cafe's windows were replaced with a material that refracts light like a prism. There are *actual* migrating rainbows throughout the cafe.

Due in part to this atmosphere of floating, competition for tables can be stiff as a beaten egg white, especially on weekends. When Thirty-Six first opened, customers were known to wait up to two hours for the cafe's signature pancakes. (They simply take 15 minutes minimum to make, and once the new, tiny kitchen got busy? Well.) Except unlike most restaurants, these extended waits didn't bury the place.

# REALITY BITES. EAT A CLOUD.

Visit Thirty-Six Cafe's fantasy world of soufflé pancakes

## THIRTY-SIX CAFE

949 Grand Ave., St. Paul  
651-493-0163



ALMA GUZMAN

Much to the surprise of Macy Lee, Thirty-Six cafe's owner, patrons are content putting their days on hold in favor of existing in the space she's built. Case in point: When the cafe first opened in November, Lee purchased a reserve of takeaway coffee cups she anticipated might last three weeks. As of press time, she has yet to run out.

"People were coming in and because of the atmosphere, the decor, and the cafe, people were hardly taking their drinks to go," she says, a hint of disbelief in her voice. "Everyone's dining in, they're experiencing this, they're taking pictures, they're hanging out."

Yeah, the soufflé pancakes are great, and wait times to get them are shorter than they once were, even though the cafe is still packed each weekend and during Peak Pancake Hours (PPH). But also: A lot of people aren't in a hurry to rush back to reality from the respite Thirty-Six provides.

Incredibly, Lee opened her cafe with no experience in the worlds of coffee, baking, interior design, or courting social media influencers. She'd had a full career

in labor law and commercial real estate until not long ago. Lee's vision started simply enough: unite people from all walks through coffee and a comfortable atmosphere. Soufflé pancakes (and the cafe's sleeper item, Thai honey toast) were almost an afterthought, added to give her coffee house a competitive advantage.

"I really had no confidence and didn't think the soufflé pancakes would take off the way that they did," says Lee. "No other cafes or coffee shops offer it, so perhaps that could be something that sets us apart."

Before Thirty-Six opened, she'd bake through the night, tweaking her pancake recipe at 1 a.m., and pop home during the lunch break from her nine-to-five to covertly whip up a quick batch. No one knew she was dead-set on introducing Minnesota to a devilishly difficult-to-master dish that had swept both coasts' food scenes.

"Of all the hundreds of people who tried it, only one person actually knew what I was serving them," Lee recalls, revealing that she'd fed her test batches straight from

her fridge. "I knew if people could have it warm they would love it, but if they loved it cold, they would love it even more as a warm serving." The efficient and savvy cold pancake move helped Lee build confidence as she dialed in the recipe, while keeping her ultimate plan a secret. "No one knew they were soufflé pancakes and I never said a word.... People had never had it before so there was no benchmark. I was a little nervous."

All that time ditching work to fold batter and feed friends amounted to a treat that's meant to be relished, not scarfed. Towering nearly two inches high apiece, these eggy pillows come in trios, with variations like Bananas Foster, and a sweetened condensed milk and heart-strawberry adorned Classic option. They're best enjoyed after a good jiggle and an ogle, only diving in headlong after texting a friend about them mid-third bite.

Thirty-Six opts for the opposite of today's de rigueur coffee-shop vibe, which leans into browns and hard industrial design. There's the oft-photographed peony wall—densely packed with hundreds of artificial blooms—plus a cascading floral chandelier. A blush booth runs the length of the cafe, strewn with pink velvet throw pillows. Lee says DIY pragmatism led to designing a space that she and her girlfriends would feel comfortable in. Given her shoestring budget and a maximum of 20 days to turn around the cafe, she simply made the most of what was at her disposal.

"I had a vision of wanting it to be a floral space, but I had no idea how it was going to turn out," Lee says, recounting a classic small-business-owner story of making do, and laughing about what it took to build something that could easily be mistaken for a professional's piece of work. "I went to every Michaels in town, bought every silk flower, the most expensive silk flowers to the point that I had to bicker with every store manager to say, 'Hey, you're taking this competitor's coupon,' to get them to maximize the discount."

You're never not a participant in this world, but visiting Thirty-Six Cafe superimposes an intentionality on your time. As prismatic light dances at your feet and fingertips, where flowers on all sides obscure the shard-y mountains of ash and grit melting at the curbs outside, participation feels different—more like a choice.

This is why I am once again asking you to eat these soufflé pancakes.

And to stop touching your face already. Now go wash your hands. ☐



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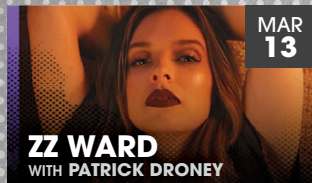
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MAR 14

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MAR 31



**HEART BONES**  
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APR 02

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**KING GIZZARD  
& THE LIZARD WIZARD**  
WITH LEAH SENIOR

APR 23



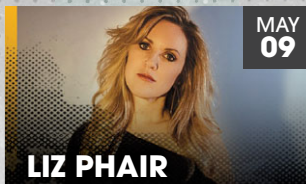
**MIKA**

APR 26



**DOOMTREE**

MAY 02



**LIZ PHAIR**

MAY 09



**LP**  
WITH NICK LENG

MAY 19

## FITZGERALD THEATER



**WINE & CRIME  
PODCAST**

MAR 21



**WELCOME TO  
NIGHT VALE**  
WITH ELIZA RICKMAN

MAR 23



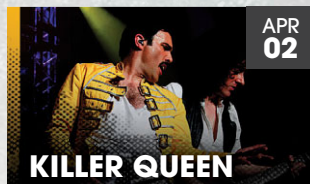
**GARY GULMAN**

MAR 27



**GREGORY PORTER**

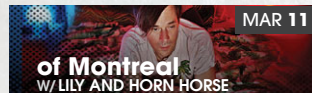
MAR 29



**KILLER QUEEN**

APR 02

## FINE LINE



**of Montreal**  
W/ LILY AND HORN HORSE

MAR 11



**COLONY HOUSE**  
W/ TYSON MOTSENBOCKER

MAR 12



**BEAR HANDS**  
W/ IRONTOM

MAR 15



**BONGZILLA**  
W/ LORD DYING

MAR 11



**THE AFTERGREENS, RUNAWAY  
RICOCHET, CHARLIE DOESN'T  
SURF, AND HONEY HOLE**

MAR 17



**OM**  
W/ WOVENHAND

MAR 16



**LESLIE ODOM JR.**  
W/ VICTORIA CANAL

MAR 17



**TC PRIDE BATTLE  
OF THE BANDS**  
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MAR 19



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W/ SHRIMPNOSE

MAR 13



**THE SONGS OF GRANT HART**  
W/ BOY DIRT CAR, GIRLSSES MOMS,  
SONS OF GLORIA, & MORE

MAR 18

## TURF CLUB



**WISH YOU WERE HERE**  
W/ DEREK TED, DAVE MEHLING

MAR 12



**ADAM GREEN**  
W/ NATION OF LANGUAGE

MAR 14




**FLYING BUFFALOES**  
W/ THE PLOTT HOUNDS

MAR 15



**GLITTERATTI**  
W/ LYDIA LIZA

MAR 14



**THE BOMBPOPS**  
W/ TIGHTWIRE, BILLY LIAR, VIAL

MAR 19



**THE REVEREND PEYTON'S  
BIG DAMN BAND**  
W/ WILKINSON JAMES

MAR 16



**ST. PATRICK'S DAY WITH  
THE PROVISIONAL  
AND THE SERFS**

MAR 17




**LISA LANDUCCI  
AND STEVE PEAVEY**

MAR 18



**ALINA MAIRA  
ALBUM RELEASE**  
W/ JOSIAH DAVIE, BEN NOBLE

MAR 16



**PALEHOUND**  
W/ ADULT MOM

MAR 20

## AROUND TOWN



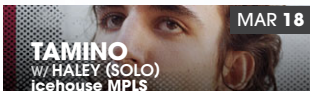
**MURDER BY DEATH**  
W/ AMIGO THE DEVIL  
THE CEDAR CULTURAL CENTER

MAR 12



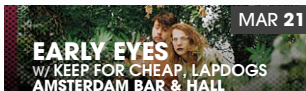
**ENTRE TOES**  
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PARKWAY THEATER

MAR 14



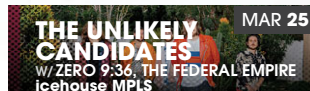
**TAMINO**  
W/ HALEY (SOLO)  
icehouse MPLS

MAR 18



**EARLY EYES**  
W/ KEEP FOR CHEAP, LAPDOGS  
AMSTERDAM BAR & HALL

MAR 21



**THE UNLIKELY  
CANDIDATES**  
W/ ZERO 9:36, THE FEDERAL EMPIRE  
icehouse MPLS

MAR 25

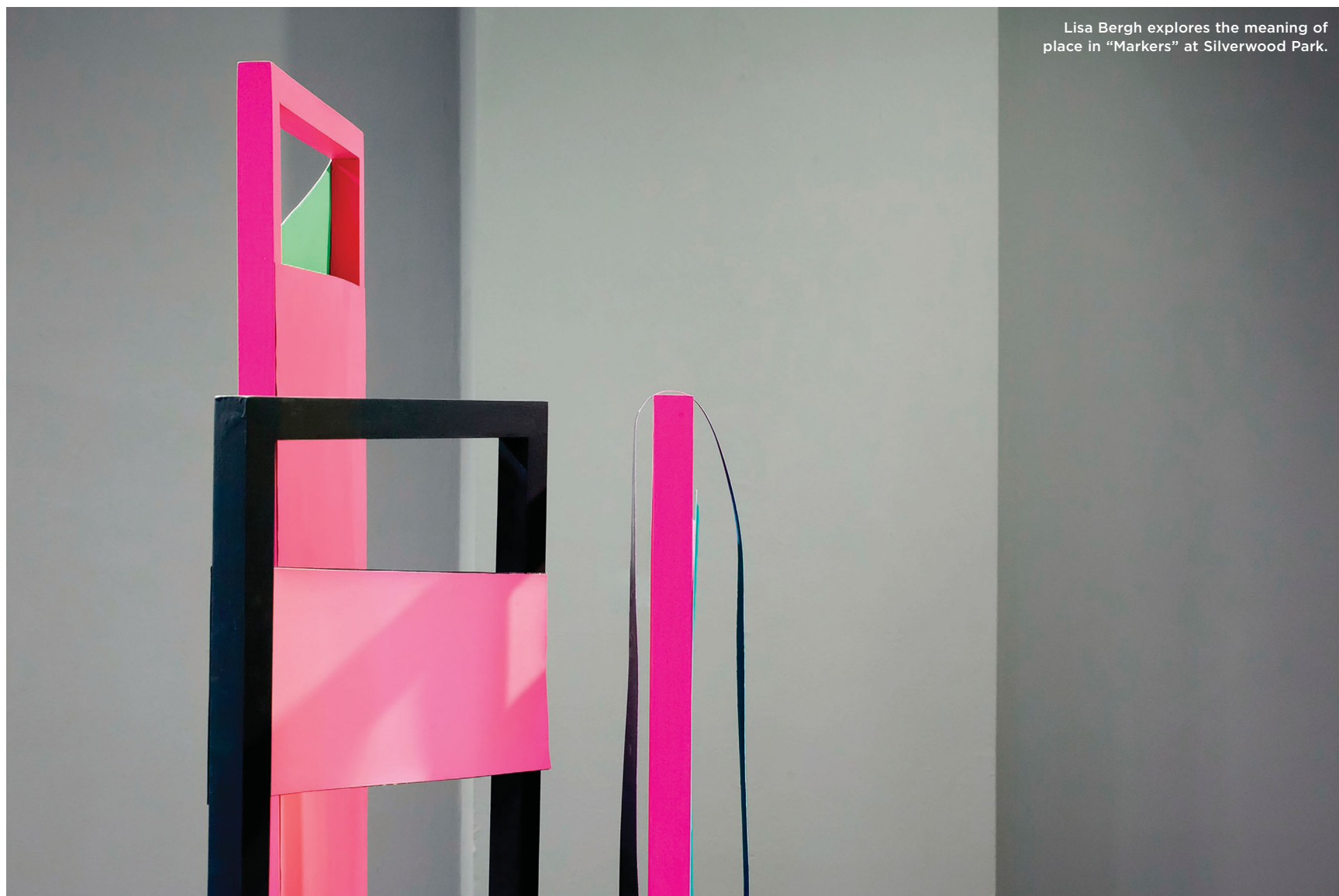


# A LIST

**FRIDAY** A Halloween dance party at Cabooze p. 19

**SATURDAY** An Irish food shindig at Keg and Case p. 19

**TUESDAY** St. Patrick's Day celebrations p. 21



Lisa Bergh explores the meaning of place in "Markers" at Silverwood Park.

LISA BERGH

## WEDNESDAY 3.11

### OPERA

#### LA BOHEME

RITZ THEATER

*La Boheme* is one of the great tragic romances in the history of opera, which puts it in the running for the greatest tragic romance of all time. But it's also a love story about art, and about Paris. (Puccini's opera is sung in Italian, but based on the novel of vignettes by Henri

Murger.) Theater Latté Da will spotlight the latter two elements in director Peter Rothstein's twist on the production, which will be performed not with an orchestra but a French street band. Revel in the gorgeous Francophilia as the poet Rodolfo parties with his cohort of artists and philosophers until he falls for the beautiful, doomed Mimi, who's dying of consumption—think of it as the 1800s version of coronavirus. 7:30 p.m. Tuesdays through Saturdays; 2 p.m. Sundays. \$33-\$53. 345 13th

Ave. NE, Minneapolis; 612-339-3003.

**Through April 26 —BRYAN MILLER**

## THURSDAY 3.12

### DANCE

#### TOUCH CODE

THE SOUTHERN THEATER

Jagged Moves, the eclectic company led by choreographer Jennifer Glaws, presents a new work performed by six women. A multidisciplinary piece, *Touch Code* occurs within a sculptural

environment that invigorates the women's kinetic responses to energy and space. Meanwhile, flutist Julie Johnson, who wrote the contemplative score, performs live. Boundaries are tested and bodies reclaim physical parameters. Emilia Bruno, Emma Marl'ar, Gemma Rose Isaacson, Marisol Nicole Herling, Sharon Picasso, and Tori Casagrande give the exploration their all. 7:30 p.m. Thursday through Saturday; 2 p.m. Saturday. \$20/\$24 at the

**CONTINUED ON PAGE 19 ►**





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A-LIST

CONTINUED FROM THURSDAY ►

door; \$12 students; Saturday’s matinee is pay-as-able. 1420 Washington Ave. S., Minneapolis; 612-326-1811. **Through Saturday —CAMILLE LEFEVRE**

ART/GALLERY

INTERCESSIONS: EXPERIMENTS IN VENICE AND ROME

TRAFFIC ZONE CENTER FOR VISUAL ART

Over a period of five years, Jil Evans periodically turned her attention away from her paints and canvases, through which she abstracts nature with mystery and a robustness born of her intelligence, to study the shadows she experienced during visits to Italy. The results, seen in this exhibition as archival digital prints, conjure another sort of mystery. Her juxtaposition of sketchbooks, often open to display their white pages, and the geometry of shadows captured through her camera ensure light’s fleeting moments find perpetuity. There will be a public reception from 5 to 7 p.m. Thursday, March 12. Free. 250 Third Ave. N., Minneapolis; 612-247-1244.

**Through April 10 —CAMILLE LEFEVRE**

ART/MUSEUM

SKY HOPINKA: DISFLUENCIES

MINNEAPOLIS INSTITUTE OF ART

Video, photography, and calligrams (text arranged to form an image that illustrates the words’ theme or meaning) are deployed in artist and filmmaker Sky Hopinka’s work, helping to articulate personal memories and the cultural aspirations of his people. A member of the Ho-Chunk Nation/Pechanga Band of Luiseño Indians, Hopinka anchors his exhibition with two videos, *Cloudless Blue Egress of Summer* and *Lore*. The pieces tell Indigenous histories of Fort Marion, Florida, a prison during the Seminole Wars (1830s) and Indian Wars (late 1880s). Other works include small photographs in which Hopinka interlaces poetry and image. Hopinka will be at Mia for an artist’s talk on Thursday, March 12, at 6:30 p.m. 2400 Third Ave. S., Minneapolis; 888-642-2787.

**Through July 19 —CAMILLE LEFEVRE**

ART/GALLERY

MARKERS BY LISA BERGH

SILVERWOOD PARK

Artist Lisa Bergh explores emotional and metaphorical markers in her exhibition at Silverwood Park’s gallery. Using geometrical shapes of shocking pink, spring green, and other vibrant colors, Bergh contemplates topography and mapping through a



History comes back to haunt one couple in *Redwood*.

JESS EKSTRAND

visceral dialogue of gesture and place. Based in rural Minnesota, Bergh is the co-founder of Traveling Museum, and advocates for artists outside of the metro area through her role as executive director of the Hutchinson Center for the Arts. Can sculpture inform how we feel about place, moving through space, and how we are rooted in the world? Visit Silverwood to find out. Also see the exhibition “Gone Is the Seed” by Margi Grill, which features botanical illustrations of invasive—yet often beautiful—plants in Minnesota. There will be an opening reception on Thursday, March 12, from 6 to 8 p.m. Free. 2500 County Rd. E W., St. Anthony; 763-694-7707.

**Through April 30 —SHEILA REGAN**

FRIDAY 3.13

PARTY

BACK TO THE BATCAVE: HALFWAY TO HALLOWEEN DANCE PARTY

THE CABOOZE

While many folks will be wandering the streets this weekend dressed in green, black will be the color of choice at the Cabooze. We’re not quite halfway to Halloween, but the dark and macabre will gather in honor of the holiday this Saturday regardless. Goth looks are recommended, whether you want to evoke Siouxsie Sioux, Robert Smith, or Dracula for the night, or just rock your everyday dark attire. Tunes will

be provided by DJ Grant Mayland from Dark Energy, and DJs Mercury and Miss Q from Gothess. Photographer Clayton Anderson will host a booth for those looking to commemorate the night, and Dark Times zines will be for sale. 18+. 9 p.m. \$5. 917 Cedar Ave. S., Minneapolis; 612-338-6425. —JESSICA ARMBRUSTER

DANCE

MERGES IN MARCH: GIVE EAR

COWLES CENTER FOR DANCE & THE PERFORMING ARTS

This innovative series, one of the most exciting on stages this spring, pairs local dance and theater artists for a collaborative performance. Last year, Berit Ahlgren mesmerized viewers with her sinuous abstractions of Ashwini Ramaswamy’s choreography in *Let the Crows Come*. This year, she inaugurates the Merges in March series with astute physical performer Nathan Keepers, producing artistic director of the Moving Company. Their work, *Give Ear*, examines the art of listening through movement. 7:30 p.m. Friday and Saturday. \$30. 528 Hennepin Ave., Minneapolis; 612-206-3636.

**Through Saturday —CAMILLE LEFEVRE**

SATURDAY 3.14

FESTIVAL

KEG O’ CASE: ST. PADDY’S WEEKEND CELEBRATION

KEG AND CASE MARKET

This weekend, Keg and Case celebrates

St. Patrick’s Day with a foodie slant. This two-day family-friendly fest will feature a variety of things to see and do, with the many vendors housed in the giant space serving up Irish eats (the bars will be fully stocked, too). In addition to tasty nosh, guests will find a Bloody Mary bar, Irish dance and music, tunes on the tented patio, and fun for kids and teens. Plan ahead if you want to attend on Saturday, as LuckyPalooza will be closing off West Seventh Street for a day of concerts and pop-up entertainment in the streets and inside nearby bars. Find tickets at eventbrite.com. 11 a.m. to 9:30 p.m. Saturday; 10 a.m. to 6 p.m. Sunday. All ages. \$5/\$7 at the door. 928 W. Seventh St., St. Paul; 651-756-7739. **Also Sunday —JESSICA ARMBRUSTER**

THEATER

REDWOOD

JUNGLE THEATER

Contemporary playwright Brittany K. Allen’s witty and insightful *Redwood* focuses on how one dilemma unexpectedly imperils the relationship of Meg and Drew, an interracial couple. The disharmony begins when an uncle, retracing his ancestry, discovers that Drew’s distant relatives were not only slave owners, but that Meg’s family were among the enslaved. Understandably, the revelation upends the couple’s lives, calling into question their sense of self-identity and the social dynamics that shape their outlooks. Lending a satiric lift, a Greek chorus of long deceased

CONTINUED ON PAGE 21 ►





PAINTING: EN JOUR TRISTESSE BY NICHOLAS HARPET

*PUCCINI'S BELOVED OPERA  
BOLDLY RE-IMAGINED*

# LA BOHÈME

MUSIC BY GIACOMO PUCCINI  
LIBRETTO BY LUIGI ILlica AND GUISEPPE GIACOSA  
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Folks get their greenery ready for the St. Paul parade.



GLEN STUBBE PHOTOGRAPHY

CONTINUED FROM SATURDAY ►

relatives soon emerges, expressing supernatural ruminations through deftly designed choreography. Under the direction of H. Adam Harris, this regional premiere features China Brickey and Kevin Fanshaw, both making their Jungle debuts with a vital work suggesting that a candid divulgence of our racial divides, both past and present, remains an essential step toward a reconciled future. The show is in previews March 11-13. 7:30 p.m. Tuesdays through Sundays; 2 p.m. Sundays. \$40-\$50. 2951 Lyndale Ave. S., Minneapolis; 612-822-7063.

Through April 12 —BRAD RICHASON

TUESDAY 3.17

HOLIDAY

ST. PATRICK'S DAY PARADE

MINNEAPOLIS AND ST. PAUL

As with many twins, sibling rivalry isn't unusual between Minneapolis and St. Paul. Case in point: our dual St. Patrick's Day parades. As the capital city and historic home to Minnesota's largest Irish-American community, St. Paul can make a compelling claim to the festivities. Originating in 1967, the St. Paul parade predates the Minneapolis event by two years, and is well known for featuring scores of family clans marching along Fifth Street from Sibley Street to Rice Park. With some 50,000 spectators crowding the space, the noontime procession is one of the largest social gatherings of the year. Not to be outdone, however, Minneapolis maintains its party reputation by kicking off its parade in the early evening (6:30

p.m., to be exact), moving along Nicollet Mall from Sixth to 11th Street. Following the parade, attendees find even more entertainment at the Blarney-Blast afterparty. Hosted by Finnegan's, the event features live Irish music and a performance from the Mulhern School of Irish Dance. But rather than choosing one city over the other, why not support both? With Metro Transit offering convenient transportation (including free rides after 6 p.m.), such widespread Irish revelry might just unify our Twin Cities. Find more details on St. Paul's parade at stpatsmn.org and Minneapolis's at mplsstpats.org. —BRAD RICHASON

BARHOPPING

ST. PATRICK SWAYZE'S DAY

BAUHAUS BREW LABS

This Tuesday, many bars will serve up green beer and beads in honor of Saint Patrick, the patron saint of Ireland. At Bauhaus, however, they'll be honoring another Patrick: Patrick Swayze. Was he born this day? No. Does he have ties to Minnesota? No. Was he Irish? No. Don't ask why, this annual event just is. During the party, folks will toast the man who gave us iconic performances in masterpieces like *Ghost*, *Road House*, *Dirty Dancing*, and *Point Break*. You'll be able to watch selections from his career throughout the evening on the big screen. Tunes from the DJ will include nods to all of those flicks, and Alchemist Printing will be selling a special Swayze tee to commemorate this year's party. 4 to 11 p.m. Free. 1315 Tyler St. NE, Minneapolis; 612-276-6911. —JESSICA ARMBRUSTER

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FILM

# ONWARD AND UPWARD

Pixar's latest is a weird-ass hero's journey (and blessedly not a sequel)



DISNEY/PIXAR

BY TONY LIBERA

Pixar's track record is so good any new release feels like a safe bet, but a decade that saw more sequels than original pictures is a worrying trend. The quality is still there for the most part, but did we need three *Cars* and four *Toy Story* movies? You can't help but wonder if the Disney acquisition means eventual, total commodification. Fortunately, with *Onward* and the upcoming *Soul*, it appears the course may be correcting. *Onward* imagines a world where wizardry and wonder have given way to modern affectations. Centaurs, pixies, and unicorns abound, but the widespread sorcery of the olden days has been supplanted by television, cars, and high school. The magic isn't completely gone, though, something two elf brothers are about to learn the weird way.

Awkward Ian Lightfoot (Tom Holland) is mope-celebrating his 16th birthday when his mother (Julia Louis-Dreyfus) reveals a present from his deceased father: a wizard staff. Big bro Barley (Chris Pratt) knows all about magic thanks to a Dungeons & Dragons-type game, so he's more than pre-

pared for the accompanying spell that will bring their dad back to life for the day.

But Barley doesn't possess the innate magical gift, so Ian gives it a go. He starts to conjure their father—but of course, things go haywire, and only Dad's disembodied, khaki'd legs make it. With the clock ticking, Ian and Barley embark on an epic quest to finish the spell and bring their dad back whole.

There's something about this good old-fashioned quest movie that really hits the spot. The Campbell monomyth structure has been used to death, but movies like *Onward* hammer home that the success of any hero's journey boils down to novel execution. Even without the most surprising overall plot, *Onward*'s turns and emotional conclusion elevate what could have been a color-by-numbers adventure story.

Whether Ian and Barley are confronting a manticore-turned-restaurateur, doing battle with a goofy-faced dragon, or just fighting with each other as odd-couple siblings are prone to do, *Onward* puts fun spins on old struggles. Pixar probably could have explored their hybrid mythology a bit more, although there's also something

**ONWARD**

directed by Dan Scanlon  
area theaters, now playing

refreshing about a sub-two-hour runtime—especially after the *Coco*/"Frozen" short debacle.

*Onward* further achieves that sense of novelty by playing with bizarre elements in a way other modern kids' movies don't. Casting spells to bring back your dead dad is one thing, but leading his severed legs through ancient perils with a retractable dog leash is another level of strange. It works because it's funny and because, as always, Pixar grounds its more unusual qualities with complex "human" relationships. Barley and Ian's kinship can feel clichéd at times, but it always feels real. And when the third act hits its emotional stride, their brotherly love becomes really special. (Pixar's never been afraid of difficult moments, so don't be surprised when the tears start flowing.)

*Onward* might not be the greatest movie Pixar has ever released, but there's still plenty of magic. This is a welcome return to original storytelling. **BF**



THEATER

# BOXED WINE

SITI's *Bacchae* needs a moment of clarity



DAN NORMAN

BY JAY GABLER

**T**he critic Gene Siskel had a devastatingly simple litmus test: Is this movie more interesting than a documentary of the same actors having lunch together?

Extending the test to theater, you might be tempted to answer in the negative with respect to SITI Company's baffling production of *The Bacchae*, now at the Guthrie. In part, that's because the venue is promoting the fact that these artists would have so much to talk about over lunch in Minneapolis.

Guthrie artistic director Joseph Haj performed with the renowned company as a young actor, working with co-founders Tadashi Suzuki and Anne Bogart, the latter of whom directs *The Bacchae*. The program includes both Haj's description of Bogart as "the American theater's great philosopher" and, in a separate feature, her response to that take ("Joe Haj is far too kind").

So you walk into the theater with some lofty expectations, ready to be challenged. You certainly will be. This *Bacchae* is fueled by SITI's collaborative process, but the result in this case is perhaps the least accessible mainstage offering of the Haj era to date: a story varnished to a stylized sheen that discourages emotional investment and may confound anyone not deeply fluent in the text.

That text is a 2,425-year-old Greek tragedy, a famously ambiguous masterpiece by Euripides. It pits Pentheus (Donnell E. Smith), the young king of Thebes, against Dionysus (Ellen Lauren), a god whose worship Pentheus has forbidden. The

## THE BACCHAE

Guthrie Theater  
818 S. Second St., Minneapolis  
612-377-2224; through April 5

repressive king is hardly sympathetic, but the method of the god's retribution exacts some collateral damage that seems... well, excessive.

Dionysian rites sound potentially liberating (especially when, as here, they involve a box of Franzia), but this production portrays the god as a dangerously charismatic egotist who glories in gore. It's a nihilistic spectacle of pique not unlike *Joker*, although the aesthetic inspiration for Lauren's riveting portrayal is more along the lines of Mick Jagger gone hair metal. Sympathy for the devil? Let's not bring Hades into this; it's already complicated enough.

The artists' utter assurance is at once impressive and distancing. They definitely know what they're doing—but do you? The company's approach invites audience members to use imagination and empathy to engage with the artists and their decisions, yet engagement is challenging on the grandly formal McGuire Proscenium Stage.

The show's treatment of gender is provocative, for better and for worse. When Pentheus emerges disguised in women's clothing with an astonished smile, he may experience it as liberating—but the audience, who knows the king's fallen victim to a trick played by a god bent on murder and humiliation, takes the cue and laughs. The New York Times admiringly called this Dionysus a "nasty woman"; even so, the character reeks of toxic masculinity. **C**

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# STIGMATA

Featuring new commissions by Jake Runestad and Tim Takach, our spring concert *Erased* will address the communities and environments that are in danger of being erased: from indigenous peoples and trans youth, to natural habitats – as well as our very own lives. The first half of our concert will also feature the local premiere of "Listen," a compelling work for our Chamber Singers ensemble.

The second half of our concert will address one thing we wish could be erased: the stigma against those who live with HIV. We will premiere a new song cycle called *Stigmata* that addresses through song the effects of this stigma on the lives of people living with HIV every day. The metaphor of the stigmata serves to remind people that we don't need to inflict the horrible pains of social crucifixion upon the HIV+ community.

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ANDY TENILLE

# WE ARE OVERCOME

With *The Unraveling*, the Drive-By Truckers test the limits of protest music

BY KEITH HARRIS

I'm just so fucking tired, and some days that's all I can say that feels true. Overuse has flattened the language with which we struggle to articulate our rage into advertorial sloganeering. "Resistance" is a facile hashtag, "greatness" a toxic euphemism. Every political discussion (and every discussion is now political) has become more ritual than communication, each response as inevitable as a step in a logic sequence—if A then B then C then D—and we repeat our lines with greater intensity and less coherence till they're not so much professed beliefs as ideological reflexes, like some residual synaptic impulse sparking one last twitch from the hand of a corpse.

Listen to *The Unraveling* and you'll hear that not even the Drive-By Truckers are immune. For a quarter-century, Alabama-born Patterson Hood and Mike Cooley have scrutinized and reimagined their Southern heritage, wielding the sweep and crunch of the region's freewheeling guitar rock as a weapon against the complacency of

their like-complected, drawl-sharing cohort and diagnosing good ol' boy stupidity as a pathetic dodge of responsibility. "We figured this shit out," their songs insist. "What's your excuse?"

To make art from history is to make the present comprehensible, to sing about a cultural ill is to render it an undeniable fact, and *American Band*, released about a month before the 2016 election, was the most clear-eyed analysis of a nation's murderous heart that horrifically befogged year allowed. Hood's disquisition on Ferguson and Trayvon Martin ("You don't see too many white kids lying bleeding on the street") was even called "What It Means," and though he wasn't arrogant enough to supply an answer to that title he wasn't cynical enough to deny there was one.

The album's strength lay in its storytelling. In the spirit of "Saturday Night Special" by Lynyrd Skynyrd (the band that sat at the center of the Truckers' 2001 concept-album-as-history-lesson, *Southern Rock Opera*), the Truckers saw guns not merely

as noxious death-facilitating devices but as demonic totems invested with a culture's long history of abusing power. On "Ramon Casiano," Cooley traced the career of NRA chief Harlon B. Carter back to his shooting of a Mexican teen at the border, chipping away at the self-serving myths of individual liberty, while Hood's "Guns of Umpqua" contrasted a peaceful nature hike and an active shooter lockdown to disturbing effect.

But stories require a faith that causes have effects, and the Truckers' latest, *The Unraveling*, is a response to four years of narrative breakdown, the aftermath of enduring a whirl of events that are forgotten by each subsequent news cycle. *The Unraveling* captures our age of parallel monologues within an inane shoutatorium that masquerades as political discourse, and grapples with what's still worth saying when every crime is an open secret left unpunished—a world, as Hood sings, of "symbolisms so pronounced/That there's nothing left to wonder or explain."

"It's not a poetic time" is how Hood explained the album's lyrical directness to the *Wall Street Journal*, and I suppose one more curse of a blunt age is that it demands that we speak its language.

For the first three tracks, the title of *The Unraveling* seems simply to refer to the ordinary, excruciating fraying of everyday relationships over the course of a lifetime. "Rosemary with a Bible and a Gun" rides a gently pulsing drawing-room piano into

an understated yet grand string accompaniment, a quiet prelude to a disquieted set of songs. Hood shreds his voice to declare "It's all my fault" on "Armaged-

## DRIVE-BY TRUCKERS

Palace Theatre,  
St. Paul  
March 14

don's Back in Town," and a Keith Moon-like drum crescendo recalls the days when rock could deliver the catharsis it promised; then Cooley warns some hothead about "puttin' crosshairs between you and hindsight" on "Slow Ride Argument," suggesting that maybe the last thing we need right now is for rock and roll to exploit our desire to combust.

After that elliptical prelude, though, Hood gets direct. Maybe too direct. "Thoughts and Prayers" echoes the kneejerk sanctimonious response to each latest mass murder we've all heard too many times. And yet, repeating it bitterly back at its speakers has become a cliché in itself, as Hood himself is well aware, and you can hear him struggle with a way to make art from these dead words, but all he arrives at is a climactic "Stick it up your ass with your useless thoughts and prayers." Similarly, "Babies in Cages," about the horror of our border's concentration camps, repeats that title like a venomous koan. There should be something more bracing about Hood's rejection of nuance here. Maybe when we're shouting the lyrics along with a like-minded crowd at the Palace this weekend there will be.

Other songs step back to provide context. Cooley remains ever relaxed and colloquial. A sharp student of false consciousness, his "Grievance Merchants," about how young male virgins and geriatric Viagra abusers alike are exploited by corporate fascists, is a worthy sequel to *American Band*'s dissection of the post-Confederate mindset, "Surrender Under Protest." And with "21st Century USA," Hood passes through Gillette, Wyoming ("a town that's named for razor blades/All American but Chinese made") in search of hard truths, observing from a distance the men and women who "get together late at night at bars/And bang each other like crashing cars."

Which brings us back to exhaustion—mine, yours, theirs. Great rock and roll has emerged from dissolution; ensconced in late-night druggy escapism, albums such as *Exile on Main Street* and Neil Young's *Ditch Trilogy* allowed young men to bask in the haggard sexuality of premature spiritual depletion. But the Truckers are middle-aged guys who've stuck around long enough to realize they have something to lose beyond their own lives, and *The Unraveling*



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ST. PATRICK'S DAY SCREENING

Thursday, March 19 || 8:00 pm  
**CLUELESS (1995 DIGITAL)**  
w. *BLACK WIDOWS*

Friday, March 20 || 8:00 pm  
**MATT WILSON & HIS ORCHESTRA "WHEN I WAS A WRITER" ALBUM RELEASE**  
w. SPECIAL GUESTS *THE STARFOLK*

Saturday, March 21 || 1:00 pm  
**RAIDERS OF THE LOST ARK (1981 DIGITAL)**

Saturday, March 21 || 8:00 pm  
**ZEPPU: STAIRWAY TO ELEVEN**

Wednesday, March 25 || 8:00 pm  
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## CRITICS' PICKS

### OF MONTREAL

FINE LINE, WEDNESDAY 3.11

Over the past two decades, Of Montreal have hopped polymorphously between genres—power pop, glam pastiche, psychedelic noodling—but certain devices remain constant: colorful synthesizers, melodic uplift, and Kevin Barnes's bloody, emotive yelp. The Athens band's new *Ur Fun* is a blast of dancefloor sunshine, peaking with the roller-disco hooks of "Polyaneurism" and "Gypsy That Remains." With Lily and Horn Horse. 18+. 7 p.m. \$22/\$25. 318 First Ave. N., Minneapolis; 612-338-8388. —LUCAS FAGEN

### JASON ALDEAN

XCEL ENERGY CENTER, SATURDAY 3.14

Jason Aldean typifies the evolution of contemporary country into arena-sized hard rock, complete with guitar swagger, macho bluster, and irresistibly giant hooks. His recent 9 opens with four consecutive breakup songs, channeling his melancholy into epic shredding, as gruff, lovelorn boys will do. With Morgan Wallen, Riley Green, and Dee Jay Silver. 6 p.m. \$81-\$299+. 199 W. Kellogg Blvd., St Paul; 651-726-8240. —LUCAS FAGEN

### LA ROUX

VARSITY THEATER, SATURDAY 3.14

Where does one go, in music and life, having recorded an electrobanger as bubbly and ephemeral and perfect as La Roux's 2009 smash "Bulletproof"? On her new *Supervision*, Elly Jackson's new wave formalism gets even sparklier, tightening the drum machines ("International Woman of Leisure") and polishing the candy-coated rhythm guitars ("21st Century") until confetti flies. 18+. 8 p.m. \$30-\$47+. 1308 Fourth St. SE, Minneapolis; 612-604-0222. —LUCAS FAGEN

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FREE WILL ASTROLOGY
>> By Rob Brezsny

ARIES (March 21-April 19): Giacomo Puccini's famous opera Tosca premiered in 1900. It featured a heroine named Tosca. In 1914, Puccini's favorite Tosca, a soprano singer named Maria Jeritza, was performing in a production at New York's Metropolitan Opera. As she got ready to sing an aria entitled "I Live for Art," she stumbled and fell. Rather than struggle awkwardly to rise, she pretended that this was all quite natural--called for in the script. She sang the entire piece while lying on the floor. Puccini loved it! Ever since then, most of the singers who have played the role of Tosca have sung "I Live for Art" while prone. I suggest you regard this as an inspirational teaching. What lucky accidents could you make into permanent additions or enhancements?

TAURUS (April 20-May 20): Taurus poet Gary Snyder said, "Three-fourths of philosophy and literature is the talk of people trying to convince themselves that they really like the cage they were tricked into entering." Personally, I think that many of us, not just philosophers and writers, do the same thing. Are you one of us? Your first assignment during the next four weeks will be to explore whether you do indeed tend to convince yourself that you like the cage you were tricked into entering. Your second assignment: If you find that you are in a cage, do everything you can to stop liking it. Third assignment: Use all your ingenuity, call on all the favors you're owed, and conjure up the necessary magic so that you can flee the cage.

GEMINI (May 21-June 20): "Your body is not a temple," declared author and celebrity chef Anthony Bourdain. "It's an amusement park. Enjoy the ride." I half-agree with him. I'm deeply devoted to regarding the body as an amusement park. It should be a source of endless fun and enjoyment. We have the right--indeed, I'd say a duty--to wield our bodies in ways that immerse us in the mysteries and miracles of pleasure. But here's where I disagree with Bourdain: I believe the body is also a temple that deserves our reverence and respect and protective tenderness. Your assignment in the coming weeks, Gemini, is to raise your commitment to treating your body as both an amusement park and a holy temple.

CANCER (June 21-July 22): Early in his career, Cancerian painter Jean-Baptiste-Camille Corot (1796-1875) sold only a few paintings. But eventually his luck improved. Once he was financially successful, he became very generous. He wielded his influence to get jobs for other artists, and mentored many artists, as well. Sometimes he added a few dabs of paint to the finished works of younger, struggling painters, then signed the canvases with his own name so that the works could more easily be sold. The coming weeks will be a favorable time to adopt your own version of Corot's approach toward those around you who could benefit from your help and support. (P.S. It's in your selfish interest to do so, although the reasons why may not be clear for a while.)

LEO (July 23-Aug. 22): Composer Brian Eno has testified that African music underlies and influences much of his work. He exults in the freedom and unpredictability it encourages. Why? Here's one reason: In African songs, there are often multiple rhythms. And they're not locked together; they float freely in relationship to each other. Eno says this is different from Western music, whose salient quality is that all the rhythmic elements are contained "in little boxes"--locked into a tyrannically mechanical clockwork pattern. According to my reading of the astrological omens, dear Leo, the coming weeks will be an excellent time for you to experiment with Eno's insight. How? Escape mechanical clockwork patterns and activate the "multiple, free-floating rhythm" metaphor in everything you do.

VIRGO (Aug. 23-Sept. 22): Are you interested in enhancing your mastery of togetherness? Are you open to my suggestion that you should seek out practical education about the arts of intimacy? Would you be willing to meditate on how you might bring additional creativity and flair into your close alliances? If you answered yes to those questions, the next six weeks will provide you with ample opportunities to dive in to all that fun work. "Collaboration" and "cooperation" will be words of power for you. "Synergy and symbiosis" should be your tender battle cry.

LIBRA (Sept. 23-Oct. 22): As you come to the climax of your Season of Good Gaffes and Lucky Bloopers, I'll remind you of folk singer Pete Seeger's definition of a "productive mistake." He said it had these five qualities: "1. made in the service of mission and vision; 2. acknowledged as a mistake; 3. learned from; 4. considered valuable; 5. shared for the benefit of all." Let's hope, Libra, that your recent twists and turns fit at least some of these descriptions!

SCORPIO (Oct. 23-Nov. 21): Would you consider making one more push, Scorpio? Can I coax you to continue your half-confusing, half-rewarding quest? Are you willing to wander even further out into the frontier and take yet another smart risk and try one additional experiment? I hope so. You may not yet be fully convinced of the value of these forays outside of your comfort zone, but I suspect you will ultimately be glad that you have chosen what's interesting over what's convenient. P.S. In the coming weeks, you could permanently expand your reservoir of courage.

SAGITTARIUS (Nov. 22-Dec. 21): A traditional astrologer might say that you Sagittarians typically spend less time at home than any other sign of the zodiac. Some of you folks even rebel against the idea that having a stable home is a health-giving essential. You may feel that you can't be totally free unless you always have your next jaunt or journey planned, or unless you always have a home-away-from-home to escape to. I understand and appreciate these quirks about your tribe, but am also committed to coaxing you to boost your homebody quotient. Now would be a perfect time to do that. You're more open than usual to the joy and power of cultivating a nurturing home.

CAPRICORN (Dec. 22-Jan. 19): The more crooked the path, the faster you'll get to where you're going. Every apparent detour will in fact be at least a semi-valuable shortcut. Any obstacle that seems to block your way will inspire you to get smarter and more resourceful, thereby activating lucky breaks that bring unexpected grace. So don't waste even a minute cursing outbreaks of inconvenience, my dear, because those outbreaks will ultimately save you time and make life easier. (P.S.: During the coming weeks, conventional wisdom will be even more irrelevant than it usually is.)

AQUARIUS (Jan. 20-Feb. 18): When I was a young adult, I was unskilled and indigent. Many restaurants exploited my feeble prowess at washing pots and pans and dishes, but the meager wage they paid me barely kept me fed and housed. You will perhaps understand why, now that I'm grown up, I am averse to cleaning pots and pans and dishes, including my own. That's why I pay a helper to do that job. Is there an equivalent theme in your own life? An onerous task or grueling responsibility that oppressed you or still oppresses you? Now is a good time to find a way to declare your independence from it.

PISCES (Feb. 19-March 20): I suspect your fantasy life will be especially potent in the coming weeks. Your imagination will have an enhanced power to generate visions that could eventually manifest as actual events and situations. On the one hand, that could be dicey, because you can't afford to over-indulge in fearful speculations and worried agitation. On the other hand, that could be dramatically empowering, because your good new ideas and budding dreams may start generating practical possibilities rather quickly.

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CROSSWORD

12x12 crossword grid with numbers 1-66 indicating starting positions for clues.

WHAT'S THE DIRT
BY BRENDAN EMMETT QUIGLEY

Across

- 1 Gasp over a Hamburger
- 4 Put on a scale?
- 8 Video game princess
- 13 As well as
- 14 Instagram's camera, e.g.
- 15 Enjoy, as a meal
- 16 Feed bag tidbit
- 17 Finances used to remove dirt?
- 19 Herculean efforts needed to remove dirt?

Down

- 21 Carrot top?
- 22 Tom yum cuisine
- 23 Sopping
- 24 Monopoly corner space
- 25 Most WASP-y
- 28 Some pieces of musical notation
- 29 Portal with a period in its logo
- 30 Gas station trash
- 34 Place to examine dirt?
- 40 Standard, say
- 41 First name introduction?
- 42 Thought incorrectly?
- 45 Star of "Chicago Fire," "Chicago P.D.," and "Chicago Justice"
- 48 One jumping a moving train, say
- 49 Org. involved in snow removal?
- 52 Rangers goalie Shesterkin
- 53 Genre whose fans wear skinny jeans and studded belts
- 54 What one with mastery over dirt has?

- 58 Dirty road?
- 60 Family-friendly show designation
- 61 Site where the first Woodstock was held
- 62 "\_\_\_ we forget"
- 63 Place where you might catch a few bugs
- 64 Give out
- 65 Motion filer: Abbr.
- 66 Tidbit

- 32 "If," "and," or "but": Abbr.
- 33 Golden Fleece transporter
- 35 "The kissing disease"
- 36 Bugling beast
- 37 Just a few
- 38 Recess game that has many breakthroughs
- 39 Approving motion
- 42 Christopher Wray's org.
- 43 Bros from way back when
- 44 Letter-shaped fasteners
- 46 Highway speed that's begging for a ticket
- 47 Cop's rank: Abbr.
- 49 Going both ways
- 50 Oscar night prop: Abbr.
- 51 "The Jungle Book" wolf
- 54 Butter for naan
- 55 Tech review site
- 56 Kick out
- 57 Rainbow flag letters
- 59 Day of Christ's ascension: Abbr.

Last Week's Answer

12x12 crossword grid with answers from last week: IMAMES, BOACUB, MALARIA, ARCHERY, PRIZING, NATALIE, ATBECK, ANDCALL, CHI, AIL, BPA, TASE, TASTE, BLOOD, AKITA, LODGE, LAB, TEST, GETBYON, AROAR, PASSE, WEB, TRAFFIC, DIOR, NAS, REF, DNA, ALLBET, SAREOFF, DOGFOOD, IMEANIT, EYESORE, CONSOLE, WET, SSR, SKEETER.





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# Brownie Points

I poop when I orgasm. Help!

**I**'m a cis bi woman, and I mainly have sex with people with penises. I have a gross problem, sorry. It's been an issue as long as I've been sexually active—but in the past few years, it seems to have gotten worse. If I am being penetrated vaginally, especially if it's vigorous (which I prefer), and I orgasm, sometimes I poop accidentally. If I try to clench up to keep this from happening, I can't orgasm. This used to happen once in a blue moon, only with particularly intense orgasms, but now it happens more frequently. One person I've been seeing really likes anal, and that makes the problem even worse. To be clear: I have no desire for poop in my sex life. It's gross, it's embarrassing, and my partners do not enjoy it. I've tried going to the bathroom before, but I never seem to fully empty out. I even went to a doctor, but all I got was a big shrug and no useful suggestions. I've looked online and found discussions of this happening to other people, but nobody mentions it being a regular occurrence. This really sucks! Do you have any suggestions? Other than "give up sex completely," which I would prefer not to do.

NECESSARY OBJECTIVE: SOOTHE HER  
INTESTINAL TRACT

"I've absolutely heard of this before, and as NOSHIT already knows from internet searches, she's not alone," said Dr. Debby Herbenick.

Dr. Herbenick is a professor at the Indiana University School of Public Health and author of *Because It Feels Good: A Woman's Guide to Sexual Pleasure and Satisfaction* and numerous other books. And what you're going to need, according to Dr. Herbenick, is a doctor who's prepared to help you. That awkward conversation you had with your last doctor? A conversation you no doubt dreaded having? You're going to have to have that conversation again, NOSHIT, maybe more than once, with other doctors. I know: Talking with your doctor about a sexual issue—particularly a messy one—is difficult. And when we finally work up the nerve to speak about something like this and that doctor isn't helpful, our understandable desire to avoid having that conversation ever again can lead us to conclude that talking to doctors is a waste of time. But it isn't, if you talk to the right doctor.



Dan Savage

"The letter writer should ask her health-care provider for a referral to a urogynecologist," said Dr. Herbenick.

If this happens at other times—if you poop when you fart or sneeze—be sure to share that information with the specialist.

"There are lots of tests that health-care providers can use to examine her rectal function," said Dr. Herbenick. "These tests can include a digital rectal exam, a sigmoidoscopy, an X-ray, an anal ultrasound, a colonoscopy. And depending on what they find, they may suggest biofeedback, surgery, physical therapy/pelvic-floor exercises, supplements, and so on."

But with all that said, NOSHIT, doctors aren't all-powerful, and some problems can only be managed and not solved.

"The fact is, our bodies don't last forever in the ways we want them to," said Dr. Herbenick. "And some research does point toward more frequent anal intercourse being associated with fecal incontinence." (Aging, childbirth, and hormone-replacement therapy are very strongly associated with fecal incontinence.) Only a small percentage of women who regularly engaged in anal intercourse reported higher levels of fecal incontinence, NOSHIT, so if this isn't a problem for you generally—if this is only a problem during sex due to some tragically star-crossed neural wiring—you might want to steal a move from the squeaky clean gay bottoms out there. Instead of just "going to the bathroom" before sex and hoping you're empty, treat yourself to an anal douche to make sure you're empty.

"But finding a health-care provider who's willing to listen is the first step," said Dr. Herbenick. "A sex-positive health-care provider—probably a urogynecologist or a proctologist—can help her figure out some good ways forward. It's about listening to what quality of life means to her. That seems to include an active, pleasurable sex life involving with orgasm, and without pooping, or at least not nearly so often."

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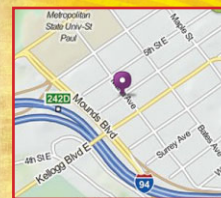


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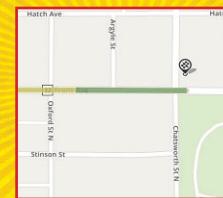
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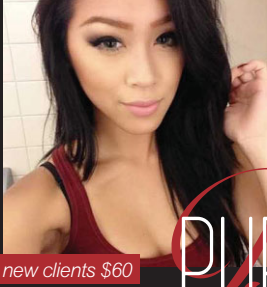
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**Volunteer Driver**  
 East Side Elders seeks volunteers to provide rides weekdays in the mornings and afternoons to errands and appointments. Use your own vehicle and must have proof of license and insurance. Mileage reimbursed.  
<https://eastsideelders.org/>

**Popcorn Party**  
 Ebenezer Park Apartments needs volunteers to assist with making and serving popcorn to residents. 2nd Friday, 12:30-2:30, or on Tuesdays at 3:30. Assist staff in handing out popcorn and visit with residents.  
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